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in

November
1995



TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

in
TUNE
CD Release Showcase

featuring
**POETS &
SLAVES**

**The Fabulous
Menzel Bros.**

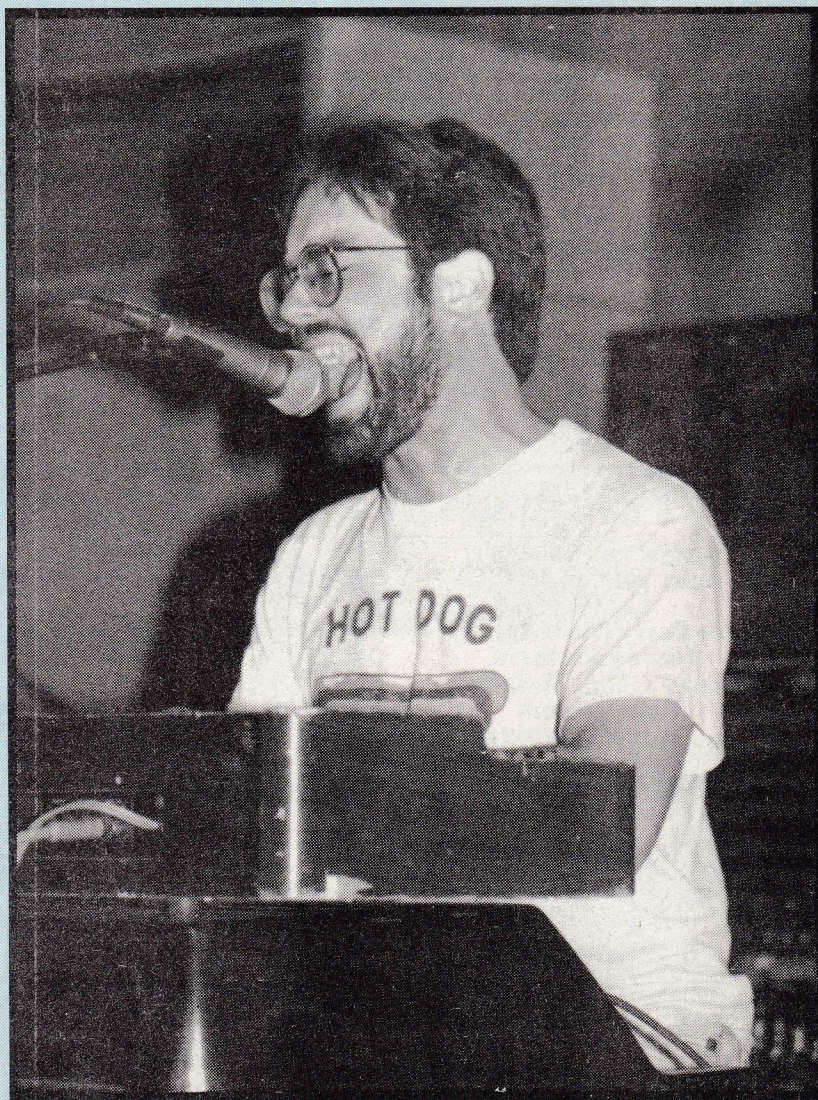
*Kitty in
the tree*

**EGG FEST '95
HALLOWEEN BASH**

drivin' n cryin'

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BONE PONY



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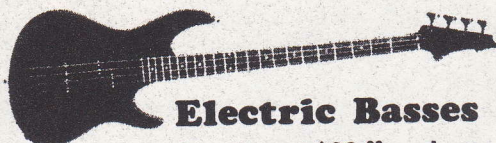
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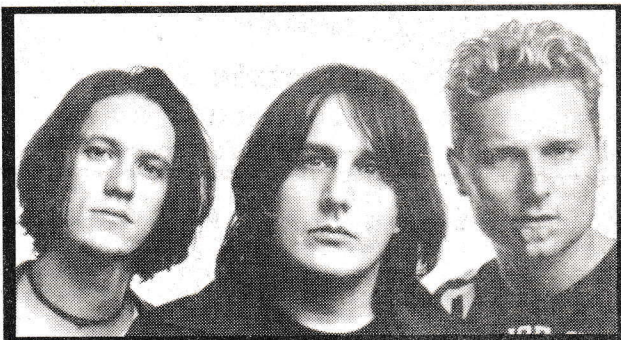
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Halloween
Bash
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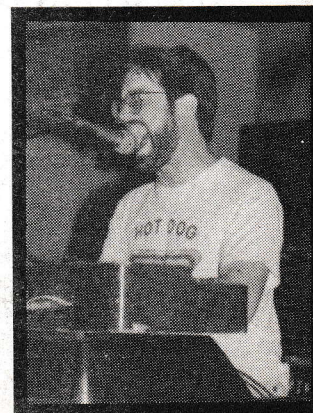
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**drivin'
n'
cryin'
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Menzel
of The
Fabulous
Menzel
Brothers
See Story
on Page 13
Photo by
Ed Mason**



THE NEWS DESK

By: Bill Bengele

Well, hopefully everyone had a great Rocktober and a musical and fun filled Halloween. Now it's time to get ready for the oncoming Christmas madness. There's only 57 days left...56...55...54...it'll be here sooner than you think so get crackin' on those purchases, I use Rotosound® and Ken Smith® bass strings, medium gauge on my electric and GHS Boomers® on my acoustic. I could stand to get a Fuzz Face® stomp box and some cords and stuff, and I'd really like the new Jonas Hellborg and Bill Laswell albums. Anyhow, here's the news...

LOCAL NEWS: There's been alot goin' on in ol' scene this month so let's just dig in, shall we? The **In Tune** showcase night has returned to Crilley's Circle Tavern with a bang by holding a CD release party for three local groups who've all completed recordings in recent months. **Poets and Slaves** certainly brought in a lot of fans as reps from their record label and distributors looked on. Meanwhile **Kitty In The Tree** turned many heads with their opening set which included songs from their latest full-length CD release "**Mystery Box**" and, once again, **The Menzel Brothers** held quite a good sized crowd well into the wee hours and were playing better than I've ever seen them play before. They also have a new 6-song CD release entitled simply "**The Fabulous Menzel Brothers Band**" which is available at ACRAT, Ocean Blues, CD King, and other fine establishments, as well as their live shows. Also, the Menzel Bros. have ended their self-imposed "exile" to the New York music scene playing every Wednesday night (8PM-11PM) at the Stockton College Pub.*Another local original group, **Grimace**, has a few things brewing. Apart from releasing their own 4-song CD ("**Grimace...Is Nice**") available at the shops mentioned above) they've also had a change in personnel with **Dave Burger** taking over the drum chair from **Dan Nixon**, and they are planning a short tour of New England to take place after the New Year.***The Blacklight Violets** are currently working on their next release, some advance rough mix versions of the new songs have been heard over the air waves of WLFR. Looking forward to it.*Rumor also has it that **deardarkhead** are also working on some new tracks, we'll see how that shapes up.*It seems that **The Danny Eyer Band** has also had a change in personnel.....*And, **The Tone Bombs** will be re-forming and performing under the name **The Rebel Rooster Band** although **Jack Zawacki** is still still playing for **Aaron Tippin**, he will be appearing along with the original **Tone Bombs** for a special holiday performance on December 23rd at the Black Cat.*Favorites around the masssive In Tune office complex, Harrisburg Pa.'s **The Badlees**, have just been signed to their first major label contract with **Polydor/Atlas** records and have re-released their third full-length album, "**River Songs**," which was originally recorded for the **Rite-Off Records** label. A national tour in support of **Ian Moore** and opening dates for **Plant and Page** will follow this month.*Local club/house/R&B/Reggae DJ, and WLFR alumni, **DJ Barry Gains (a.k.a. DJ Do It All)** is busily involved in the "legitimization" of DJ mix tapes by working with old school hip hop originators on tapes for **RCA**! Best of luck Barry!*For those of you out there itching to play your own stuff but don't have the time to deal with the bullshit involved in the music/band scene there is an acoustic open mic/coffee house being held Saturdays at Central Square in Linwood*Still, I've just gotta ask, where have all the band/house parties gone? Is it a bygone era? A phase that's phased out? It used to be the only place for original bands to get heard by loads of "festive" people was in cramped front rooms and basements. Where have they all gone? And where are the original music clubs on the mainland and the music fans who'll go out to those clubs and...

NATIONAL NEWS: It's a sad month for rock and roll, indeed, having lost three major players through October. Former **Velvet Underground** guitarist **Sterling Morrisson** died last month, as did VU friend, longtime WNEW/WXRK overnight DJ **Alison "Nightbird" Steele** who, incidentally, was immortalized by that small

time guitar hack, **Jimi**...something, in his song "Night Bird Flying." Steele was a pioneer of FM radio in New York playing many non-radio friendly, prog-rock and experimental bands during her overnight shifts. She lost a battle with stomach cancer on Sept. 27th at the age of 58. Also lost to the music world **Blind Melon** vocalist **Shannon Hoon** was found dead on the band's tour bus just before Halloween. While Hoon's heroin habit was suspected as the cause of death the singer's well publicized "cleanup" cast a shadow of doubt on any easy answer. No official cause of death had been reported at press time.*Rumors abound as to the future of the **Grateful Dead** in the wake of **Jerry Garcia**'s death but it seems that the band may be planning a tour this summer with the lead guitarist for **Los Lobos**, with whom Garcia had a close friendship, stepping in to fill the gap. Still, my vote would have been for San Francisco avant garde guitarist, and sometime Bob Weir sideman, **Henry Kaiser**. The Dead are also said to be sorting through a batch recordings slated for their first studio album since 1988's "Built To Last" (Smell that? That's irony, I believe).*Well, **James Brown** was arrested for Criminal Domestic Violence (yes, again) and accused of beating his wife (yes, again). Brown claims he didn't hit her, but only threatened divorce (yes, again) if his wife didn't stop abusing prescription drugs (oh, as if).*The soap opera continues as **Courtney Love** went to court (yes, again) to face charges of assault, and a possible two years in prison, from her punching out the singer of **Bikini Kill**, while on the Lollapalooza tour. Well, who cares? *This year's inductees into the **Rock & Roll Hall Of Fame** include: **Gladys Knight And The Pips**, **The Shirelles**, **Jefferson Airplane**, **Little Willie John**, **Velvet Underground**, and **Pink Floyd**. The official induction ceremonies will take place Jan. 17th in Cleveland. Hmm, **Jorma Kaukonen**, **Lou Reed**, and **David Gilmour** jamming together? Possibilities abound.*Guess what? **Ozzy Osbourne** didn't retire after all! Of course we all know that, he started work on a live album just three days into his "retirement" following the "No More Tours" tour. Now the Oz is back with a new album, "**Ozzmosis**," and his "Retirement Sucks" Tour will kick off in the U.S. in Denver Colo. after the New Year.*The venerable Philadelphia rock venue **The Electric Factory**, site of many a concert by the likes of **Jimi Hendrix**, **Eric Clapton**, **The Grateful Dead**, **The Who**, and others has recently reopened its doors and will host the concerts that will be legend fifteen years from now. **Get on it!***One of New York's cooler venues, **The Limelight Club**, had a scare when it was forced to close its doors after an alleged "possession and distribution of controlled substances" allegations were levied against unidentified club employees. The club reopened a few days later and band schedules continue as normal, though the **Megadog** super rave featuring **Eat Static** and **Banco De Gaia** has been postponed until spring of 1996.*Contoversey and drug hysteria continue to surround the Capricorn Records "**Hempilation**" album. Right wing political, law enforcement and religious groups oppose the album, proceeds from which are donated to **NORML** (National Organization for the Reform of Marijuana Laws) and admonish Capricorn for acting "irresponsibly" claiming that **NORML** "promotes the use of marijuana for recreational purposes"-which it does not! **NORML** does promote the use of hemp fiber for industrial applications as a food, textile, fuel, and paper, as well as the decriminalization of marijuana for medical use by cancer and AIDS patients, and those suffering from glaucoma and other maladies. Capricorn says it has no plans to recall the album, which features famous "pot songs" reworked by the likes of **Blues Traveler**, **Ian Moore**, **The Black Crowes** and others. In the absence of national health care, insurance reform, the gutting of student loan funding, and increasing arts repression etc. etc., and apart from telling us how to live our lives, I guess these groups apparently couldn't care less about the likes of you and I. And the presidential campaign hasn't even begun!*It seems as though **Madonna** is slated to play the part of **Eva Perrone** in a film version of the Broadway play **Evita** to be

released sometime in late 1996*Finally, ABC TV will air their much heralded documentary on the **Beatles** November 19th, 22nd, and 23rd and will feature three *new* songs by the fab four (er, um three) with sampled vocals by **John Lennon** along with the re-united **Paul, George, and Ringo**. This will be accompanied by a massive Beatles Anthology radio special to be aired on about a zillion stations, as well as a host of Beatles books, videos, tribute albums etc. flooding the market. Look out below!

SHOWS: The rock/rap AIDS awareness/activist group **LifeBeat/Urban Aid** will be hosting a benefit concert at Madison Square Garden featuring **Spearhead, Queen Latifah, and The Wu-Tang Clan**. The event will occur in memory of rapper **Easy-E** in much the same fashion as the similar English event in memory of **Freddie Mercury** a few years back***Green Day** will bring their tour in support of "**Insomnia**" to the Phila. Civic Center Nov. 16th with **Screaching Weasel** opening up.***Primus** have joined forces with **The Meat Puppets** for the second wave of the "Puppet Show" tour. The closest gigs scheduled so far are Long Island's Nassau Coliseum and Lehigh College's Stabler Arena in Bethlehem Pa.***Henry Rollins** has geared up to hit the spoken word trail once again for the **Public Insomniac Tour No. 1** coming to the Beacon Theatre on Broadway Nov. 16th. Look for him at Trenton's City Garden's sometime soon.*San Francisco's resident ('scuse the pun) whacko-genius band **Mr. Bungle** will be making an ultra rare East Coast Tour coming to the **Trocadero** in Phila. on Tuesday Nov. 27th*On Friday Nov. 10th **Ace Frehley** will team up with his former band mate **Peter Criss** for a show at the Birch Hill in Old Bridge, N.J.*Look for **Monster Magnet** will return to the Stone Pony with **Korn** and **Grotus** for an all ages show on Nov. 24th*The Pony will also host the **Good Times Surf Tour** featuring headliners **7 Seconds**. That happens Nov. 11th*And, finally, look forward to **Dream Theatre** at the Birch Hill on Dec. 29th

RELEASES: Following their Holiday Tour capped off with New Year's Eve at Madison Square Garden **Phish** will be hitting the studio for an album of new material. However, this will not be the **Gamehenge** re-recording they've been promising for the past four years, that project will be delayed until 1997. Look for **Trey Anastasio's** first solo release in mid 1996 which will feature guests such as **Mark Ribot** and **Jon Fishman***The **Grateful Dead** have released latest Phil Lesh/John Cutler "From the Vault" album. "**One Hundred Year Hall**" features an entire concert recorded in Germany in April 1972 beating out the latest "Dick's Picks" rival release produced by tape archivist Dick Lavatla which was to be a concert from 1977.*"**The Music Never Stopped:Roots of the Grateful Dead**"a new album produced by **Henry Kaiser** features 19 original recordings of songs covered by the Dead over their thirty year career including songs by **Willie Dixon, James Cotton, Marty Robbins, Bob Dylan**, and others, available on Sacharine Records*Four new tribute albums on the street this month: RCA's "**In From The Storm-The Music Of Jimi Hendrix**" features the great man's works covered by many of the other greats like **John McLaughlin, Carlos Santana, Sting, Steve Vai, Buddy Miles, and Noel Redding**. While Hollywood Records' "**Working Class Hero**" features the works of **John Lennon** reworked by the likes of **Screaming Trees** and **Red Hot Chili Peppers**, Manifesto Records' tribute to **Tom Waits** entitled "**Step Right Up**" features **Violent Femmes** and **Archers Of Loaf**. Finally, a tribute to the greatest power trio ever, **Cream** of course, will feature the likes of **Leslie West** and **The Blindside Blues Band**.

Some clutch releases this month include: **Gwar's** new one "**Ragnarok**" (Metal Blade) pits Gwar against a killer comet crashing to earth Dec. 31st 1999. What's a band to do? Throw a death party, right? Right! What happens when Dub master **Jah Wobble** meets the master producer **Brian Eno**? You get "**Spinner**" (Gyroscope) the names should be enough enticement, I think. Plus, there's a multitude of new rock, soul, blues, and traditional Christmas albums on the shelves now. **Smashing Punpkins** have released their opus double disc "**Mellon Collie And The Infinite Sadness**" (Virgin) a concept album to rival the Floyd dynasty and SP plan to hold massive multi-show concert runs around the country. Virgin records have reissued a brace of **David Bowie** albums not controlled by Rykodisc. Most are from the late eighties' "Let's Dance" up to the first Tin Machine release.

Following the example of fellow LA punks **Circle Jerks**, **Fear** have also reformed to release "U.S.A." on Sector 2 records.

We can all look forward to the following albums coming out soon: **Alice In Chains** "Tripod" (Columbia), **Bonnie Raitt** "Road Tested" (Capitol), **Pharcyde** "The Labcabcincalifornia" (Capitol), **Ministry** "Filth Pig" (Warner Brothers), **Victoria Williams** "This Moment In Toronto" (Mammoth), **Grotus** "Hand Job" (London) release on Nov. 7th***Bruce Springsteen** "Blindspot" (Columbia), **Melissa Etheridge** "Your Little Secret" (Island), **Mike Oldfield** "The Songs of Distant Earth" (Reprise), **Aztec Camera** "Frestonia" (Reprise), On Nov. 14th*And the following will be out by the time you read this: **Pretenders** "Pretenders Live" (Warner Bros.), **Miles Davis and Gil Evans** (Columbia), **Garden Variety** "Knocking The Skill Level" (Headhunter-Cargo), **Four Bitchin' Babes** "Fax It, Charge It. Don't Ask Me What's For Dinner" (Sacharine), **The Cult** "Greatest Hits" (Warner Brothers), **Synaesthesia** "Desideratum" (Cleopatra), **Nailbomb** "Proud To Commit Commercial Suicide" (Roadrunner), **Dead Milkmen** "Stoney's Extra Stout (Pig)" (Restless), **Meat Beat Manifesto** "Nuclear Bomb" (Mute), **Living Colour** "Hits" (Epic), **Red Thunder** "Red Thunder" (Koch), **The Amps** "Pacer" (Elektra), **The Rentals** "Return Of The Rentals" (Maverick), **Bikini Kill** "I Like F@*king" (Kill Rock Stars).

WRAPUP: Well there you have it, quite an exciting month. Let's hope this is the beginning of a long string of exciting months. Let's get on out there and support our local artists either by going to the shows, buying their CD's, calling the local radio stations and requesting their music, and when you go out and see some slack cover band playing the one millionth version of "Even Flow" you've heard ask the bar owner why he won't hire some good original bands for a change! Remember: Preaching to the converted does absolutely nothing-don't waste your time!

Questions, Comments, Complaints,
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11 The Strayz
18 Scratch The Hat
Blues

24 Parrotheads

25 Parrotheads

DECEMBER

1 Mo's Better
Blues

2 Grinders Switch

8 The Strayz

9 The Strayz

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I'LL HAVE TWO EGGS ANY STYLE

My esteemed colleague, Bill Bengle, dropped, a line at the end of his column last month that is about as wonderful a statement as I could imagine concerning the local "scene": "If it is to be, it's up to me." He is absolutely correct. Each one of us must do whatever we can to help the growth of local music. And there are lots of things to be done. For example, the average person who discovers a local band that they really like might volunteer to hang posters for one of their shows. Maybe they have a CD out. Maybe you could do mailings telling others about it, or better, launch a phone and mail campaign aimed at particular radio stations to get their music played on the air. I'm sure you can think of a lot more things to do than I can, so there should be no shortage of ways for the average person to help create a healthy music scene here in our own back yard. As for myself, I'm kind of limited to writing these columns due to circumstances beyond my control, but if you are a working musician, I'd like to share with you one idea that can really create a sense of community within the local area, and establish an identity for it, as well as putting money in your pockets. I used to do this on a regular basis, and I made a lot of friends doing it. What is this idea? Playing cover versions of other people's songs, that's what.

No, I'm not talking about learning tunes by established recording acts. What I'm suggesting is that you cover tunes written by other local artists. Why? There are lots of good reasons for doing this, but I'll limit myself to the most obvious ones.

First, if you want to make a songwriter feel good, play one of his or her songs. You'll make a friend for life. Or for at least the next few months. If you are interested in fostering a sense of community, the first and best way to do this is to make friends out of competitors. I know that I always believed in my own work, but when I first heard someone else playing one of my tunes, I experienced an indescribable "rush" that someone else thought a song of mine was worth performing. Twenty years later, I'm still friends with that artist, and I've even performed a couple of his tunes. Now imagine that feeling multiplied several times as artists cover material by a few other local acts. In short order, our local scene would be characterized as unified, open and might even be identified with a few original songs that lots of artists perform, and nowhere else on the planet would you hear those songs.

And then there's the financial reward. If a writer has licensed a song by registering it with BMI or ASCAP or another performing rights organization, and another artist plays it, they get paid. No, the artist that plays the song doesn't pay. It's the performing rights organization (i.e. ASCAP, BMI etc.) with whom the song is registered that does the paying from all those fees they hound club owners for. So, if you elect to

take my advice and perform another local artist's work, be sure to tell them when and where. If you elect to keep the song as part of your repertoire, give the writer your performing schedule so the writer can report it and collect the rewards due him. Now you'll really have a friend! And if you are on the receiving end of such rewards, be sure to return the favor.

"But," you say, "other musicians don't write in the style that my band performs." So? Just as eggs are eggs, so songs are songs. You can have your eggs any style you like: fried, poached, scrambled... they're still eggs. Likewise a song is a song. You can do a song in any style you choose. As a matter of fact, changing the style of a song often helps the writer get a better perspective on his or her work.

It's about time the musicians around here figure out that we are all we've got, so we'd better begin acting as if our heads are all on the chopping block together. And if we're going to be subjected to a "last meal," and since songs are like eggs, then I'll have two eggs ANY style you choose to serve. At least it's a meal that might get us a reprieve from the gallows. Remember the famous adage: If we do not hang together, we will all hang separately. Let's cook and let's eat!

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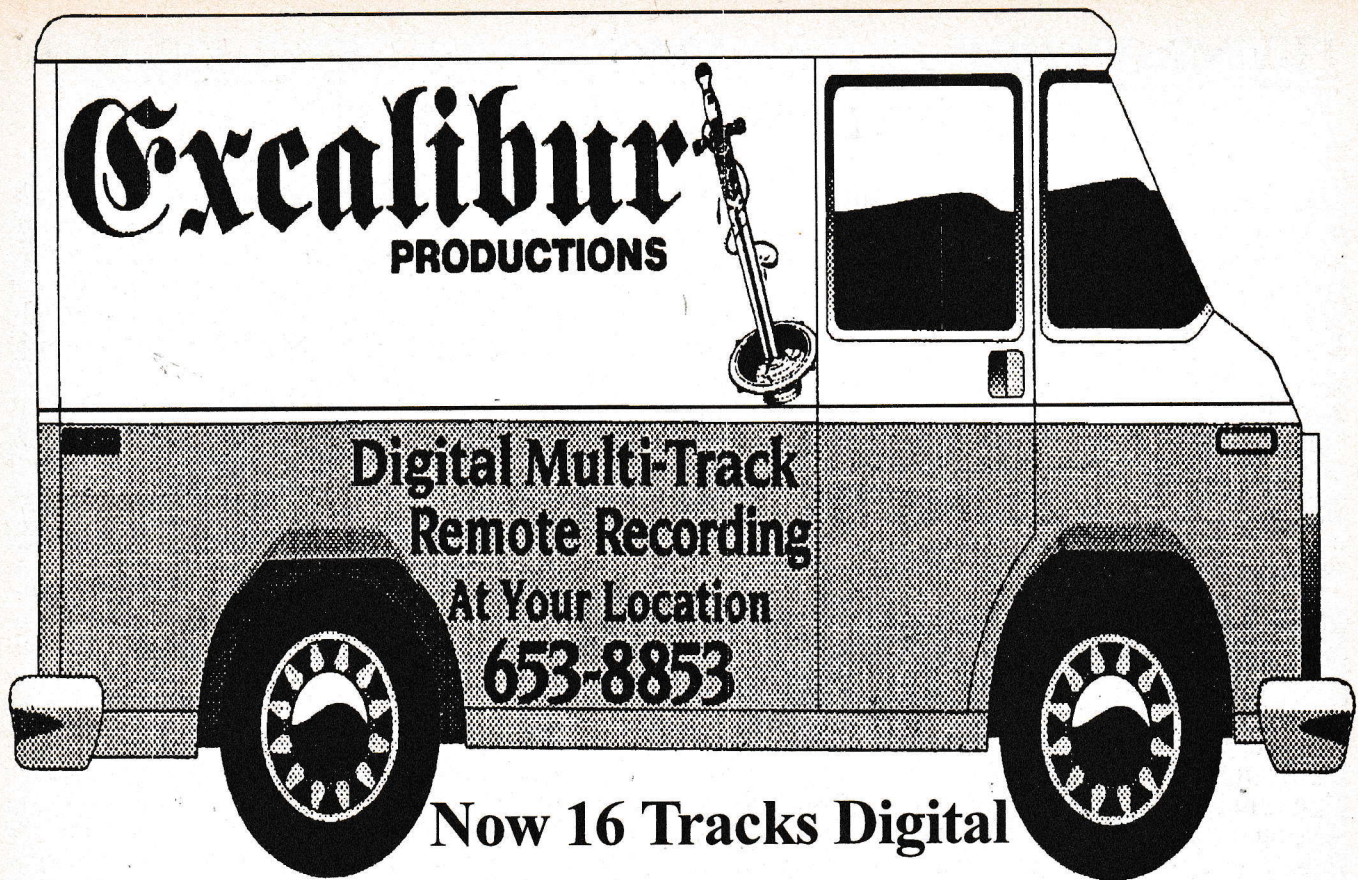
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EGG FEST '95 - HALLOWEEN BASH

by Meg Timson

It's the biggest local gathering (on private property) in this area (followed only by Stiteler's MEMORIAL DAY BLOW-OUTS and Fisher's NECTAR BLUES Parties), it happens twice a year; once in the summer and once in October, headlining is the area's finest blues band, it goes on rain or shine, it usually lasts two days, lots of tents, great food, cold beer, T-shirts, mugs, and the cleanest Port-O-Potty... By now you've guessed that I'm talking about the Annual Egg Fests at Hi-Land Farms on 1st Ave. in Absecon Highlands, NJ. You could call it a giant backyard Bar-B-Que, or Absecon Highland's version of its own little WOODSTOCK. (Esp. If you've been to an Egg Fest in the rain...) The summer fests have been going over ten years now and this October marked the Sixth Annual Halloween Bash. I was there - as were several hundred other party-goers - and had a cool time version enjoying the costumes, the food, the company of friends and strangers who became friends and



especially the music.

TOO BAD JIM was once again the host band, playing inside the barn this year due to less than perfect (& threatening) weather. The buffet of hot and cold foods included pasta salads, chili, vegetarian dishes, chips, dips and, of course, lots of Halloween candy. (When the weather is better the grills are out - adding burgers, dogs, steamers, ribs, etc. And the great smell of B-B-Q cooking). The back was a small tent city and the bonfire started after sundown and continued until the sun came back up.

The party started early Sat. (Oct. 28th) afternoon. Daytime at the Egg Fest is a great event for families with kids, and this Halloween Bash was especially fun for them because Nancy (Egg Fest "CEO") and Co. went nuts with props this year. Tombstones and ghostly, ghoulish mannequins were placed here and there among pumpkins and scary stuff and all good Halloween decorations. The little ones love this stuff. Later when the sun starts to set, Mom & Dad take the kids home to the sitter (or it's bed-time in their tents), and then it's time to PARTY with **TOO BAD JIM** - this area's FINEST blues band. Before long, the barn is crammed with dancing skeletons, witches, monsters, scarecrows, and other costumed characters. I saw Lillian dancing with Herman. I saw an old woman losing her balloon boobs. I saw a witchy-looking princess shaking her tambourine. I even saw Dr. Kevorkian boogie-ing to "CALDONIA." (No doubt some people wished the good ol' doc was still here the next morning!) **TOO BAD JIM** has never failed to stir things up. It's always a drag when the time of the night comes that they have to pack-it-up and stow away the amps (due to certain "WONDERFUL" township's noise ordinances...). This is the time of the night that the late-comers begin to arrive. (I think of them as the "night-shift" - hey,

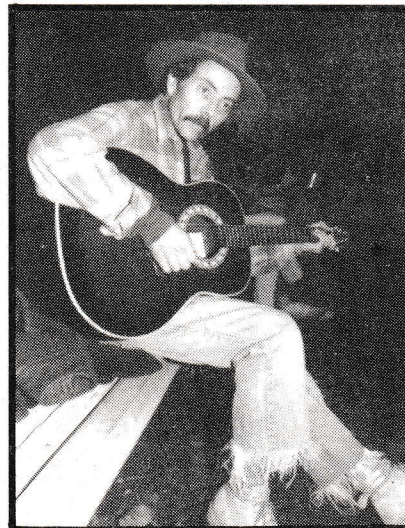
somebody's got to sustain this party 'til morning.) But the music didn't stop. Tonight we got a special Halloween treat in the form of a bluegrass ensemble



Photos by Ed Mason

who've planted themselves under a large tent back by the bonfire. These guys, who call themselves **LOCAL CORN**, became friends with Nancy at a bluegrass festival a couple of years ago. She invited them up to an Egg Fest, they came, they played, we liked them, they liked us and here they were - jammin' for us again. There's (Steve) "Shortie" (mandolin), Gary "Irving" (stand-up bass), Gary "Cone-Head" (acoustic guitar) and Larry "Abe Lincoln" (banjo). These guys fired through 10 or 15 songs non-stop to a tent full of very excited guests (and you all thought you had no interest in bluegrass music...) They gave us a second dose of energy that overflowed out to the bonfire - acoustic guitars and their owners converging with us to sing and play the remainder of the night away. This is typically how the last remnants of the party filter into morning. Some people eventually leave, some retire to their tents, some go to Good-ole Louie's Inn - and the rest of us hang at the fire - just singing and playing, finishing off the beer, hoping that somehow, someday, someone will finally come up with a way to prevent the sun from rising because we really aren't ready to stop. We still wanna stay-out and play. But, so far no-one's been able to do that.

Rumors have been buzzing lately that this year could mark the last year of the Egg Fests. I don't know the story. If it's true - it's too bad, especially for those who haven't been to one. For those of us who have - it's a great time. A hell of a backyard party. Hats off to Nancy and all the others who provided food and time and worked very hard preparing. Looking forward to summertime...



Scarecrow Ron Hollis enjoys the heat of the fire with a song

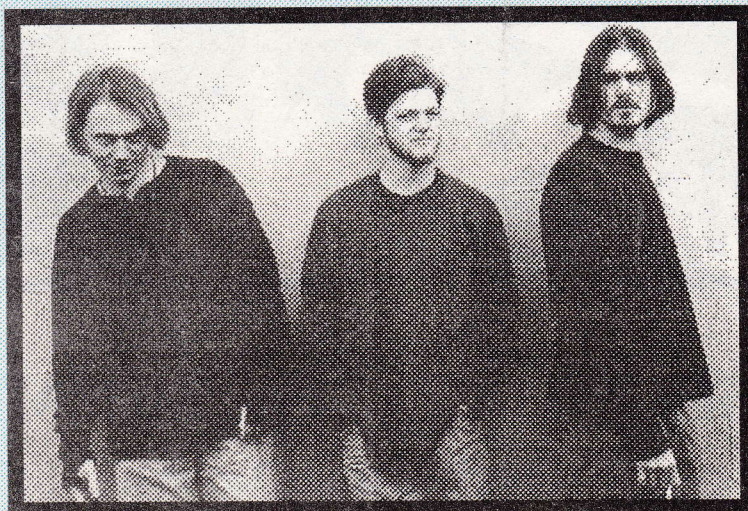
Oh yea - 2 pieces of advice. If there IS a Halloween Bash next year - DON'T show up without a costume - you'll feel very out of place. And DON'T show up dressed as a police officer. (Ask somebody who has...)

For Booking Info. For **TOO BAD JIM** and **LOCAL CORN** Contact In Tune Magazine.

Friday, November 24th at 11 pm

Appearing LIVE - South Jersey's own

**P O E T S
& SLAVES**



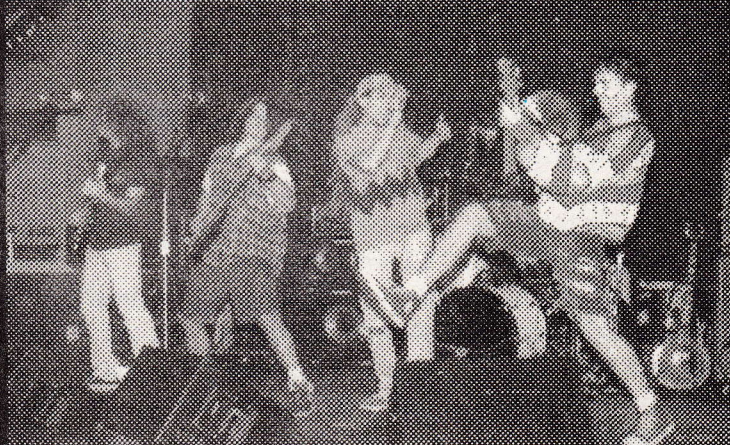
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Photos by Ed Mason

IN TUNE SHOWCASE: LIVE AND MEMOREX

Crilley's Circle Tavern

Brigantine, NJ

October 21st, 1995

By Chewy

One of the finer staples of the blossoming local music scene has been the In Tune Showcases, providing a stage for bands to perform original music to those willing to stretch their listing boundaries. The Showcases have taken on many faces in the past, from heavy metal thunder to providing an alternative to alternative and everything in between. The most current theme in this continuing saga was the "CD release party."

A brilliant idea at best, three local bands entertained a packed Crilley's on a splendid fall night. Not only was there live original music to enlighten the masses but also jewel boxes full of freshly recorded studio mixes for carry home listening pleasures. The soundwaves for the evening were presented by none other than the areas most diverse and up and coming bands, "Poets And Slaves," "The Fabulous Menzel

Brothers Band" and "Kitty In The Tree," while the illustrious hosts were DJ's "Storm" and "Mayday."

By the size of the crowd present and the addition of record company types in the audience it's positive to believe that the local original music scene is beginning to get the attention it deserves. Hallelujah! Of course, it couldn't happen without a lot of cooperation, so many thanks go out to those who help make it work, the gang at In Tune, Crilley's Circle Tavern, all the hosts and bands and especially...you, the adventurous fans.

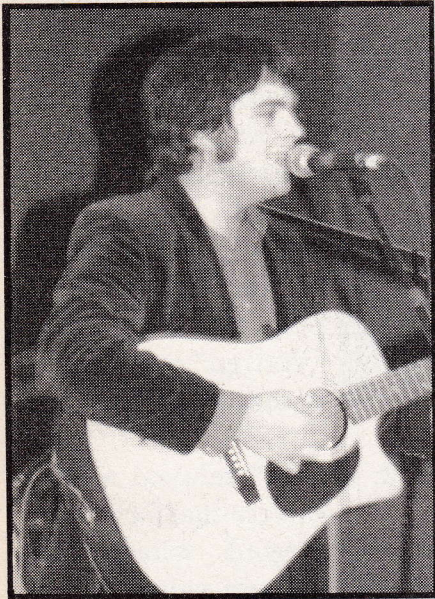
Also don't forget, if your band is interested in being featured at an upcoming "In Tune Showcase" send your press kit to:

IN TUNE
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NORTHFIELD, NJ 08225

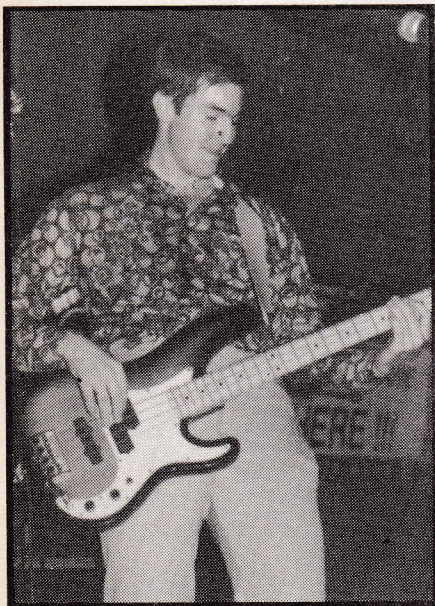
Kitty i n The Tree

By Chewy

Pat Flynn-Drummer
Orion Simprini-Guitar, Vocals
Craig Pacelli-Lead Guitar, Vocals
Dan McKendrick-Bass, Vocals



Orion Simprini

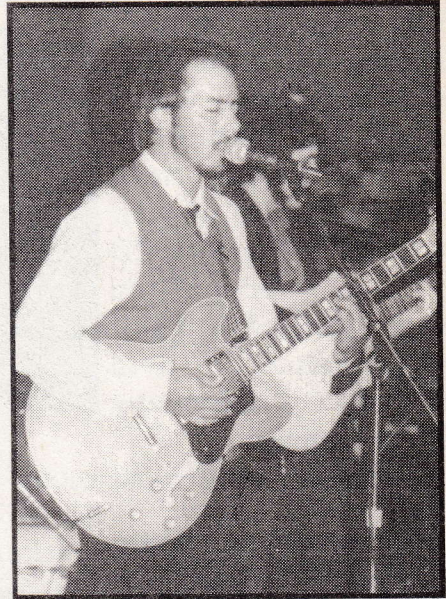


Dan McKendrick

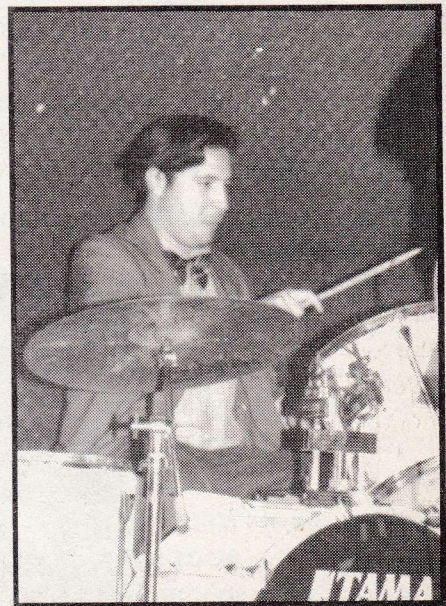
The evening was started with the appearance onstage of the quartet known as "Kitty In The Tree." Forming out of the popular alternative cover band the "Headspins," three of the four members branched off to try their hand at original music. Their endeavor, about one year old now, has yielded them a strong following and a new CD entitled "The Mystery Box."

Dressed to the T's in their trademark 80's/thrift shop apparel, the band slid into their opening tune, "God's Wicked Children/Alleluia Lula Loves Me," immediately drawing a positive response from the crowd with its upbeat melody. Guitarist Orion Simprini then stepped to the mic with "Crescent Moon," the first of a pair of tunes that indicated a "Beatles" influence ran deep within the band. As the group played on into their set the audience danced and grooved to the original and unique sounds of the music on hand.

Drawing most of their set from their self-released, self-produced and self-financed CD, "Mystery Box," the band played on and even dedicated one of their more psychedelic tunes, "Uncle Wiggly's Rainbow Drops" to "In Tunes" own Bill Bengle! But as good things must come to an end, so did the set by this musical pioneering group. After a hardy round of "thank you's" the band departed with a splendid rendition of the first track off of their CD, "Billion Dollar Girl."



Craig Pacelli



Pat Flynn

POETS & SLAVES

By: Chewy

Martin Trum-Guitar, Vocals
Evan Batchellor-drummer
Timothy Brown-Bass
Bob Bumpus-Guitar

New to the "In Tune" circuit of showcases, the band "Poets & Slaves" brought one of the largest followings to Crilley's for the evening. Made up of four talented young men (all of them are in their 20's), the band performed most of their tunes off of their first CD release, "Vertigo" on Xemu Records. Their performance held promise for a growing future in music.

leadership to the band and also kept the audience informed by announcing the titles of each song

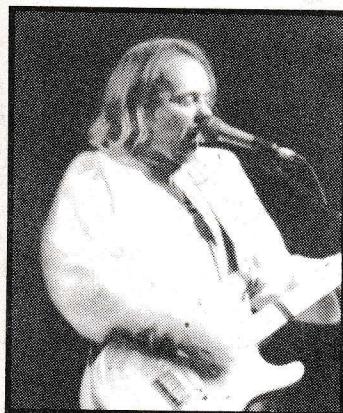
as they were played. Though at times it seemed to be falling on deaf ears of a constantly moving crowd. The musicians continued on through the set playing mostly "Vertigo" cuts but not withholding the new



songs either.

Displaying a style and sound that is akin to that of U2, the band sparked the crowd into dance with their opener, "These Words." They continued on with three more tracks from their CD "Recover" with soft verses and cries of a chorus, "Air" portraying a musical version of the

The Band "Poets & Slaves" relayed a very sincere thanks as they played what they thought would be the very last note of the evening. But the band was not allowed to leave the stage because of the loud demand for an encore (Undoubtedly stirred on by the hosts of the evening). They



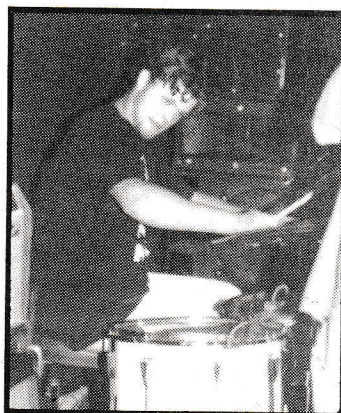
Martin Trum

very same gas and "Slow Disorder," a rhythmic marching tune. After delivering a taste of their current release, the band tempted the audience with new songs intended for a second CD release.

Lead singer Martin Trum provided



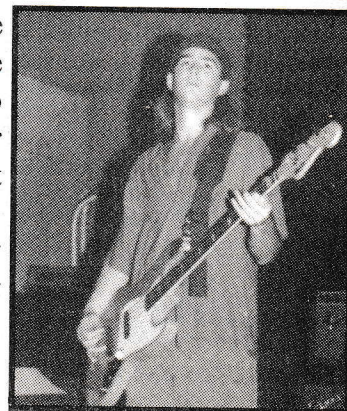
Timothy Brown



Evan Batchellor

obliged to the response with not one but two call backs to the stage before their instruments fell silent for the night.

Catch them LIVE at their last East Coast Performance before their National Tour at Crilley's Circle Tavern on November 24th!



Bob Bumpus

IN-TUNE

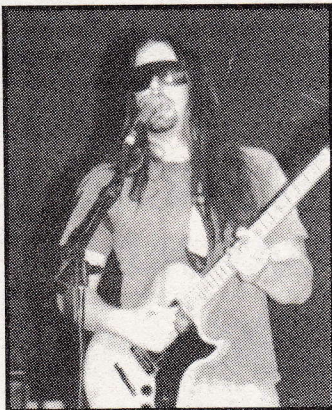
NOVEMBER 1995

The Fabulous Menzel Bros.

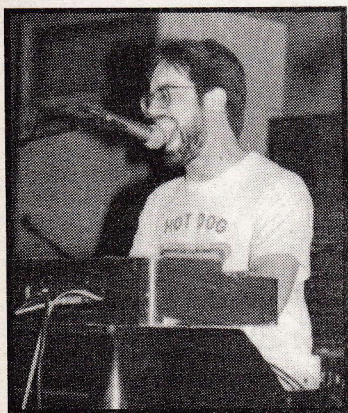
By Chewy

John Menzel-Guitar, Vocals
Tim Menzel-Keyboards, Vocals
John Gunzenhauser-Bass
Brian Gunning-Drums

Debuting at the In Tune Showcase held at Crilley's in January of this year, "The Fabulous Menzel Brothers Band" returned to the stage armed with a slew of new tunes. Wasting no time after their introduction, the band burst into their own brand of psychedelic, funky, sweaty, rock-o-rama. With John Menzel donning a pair of terminator glasses, the group broke into a fine version of "Tried To Give Up Smoking" complete with the extended remix version of "smoker's cough."



John Menzel



Tim Menzel

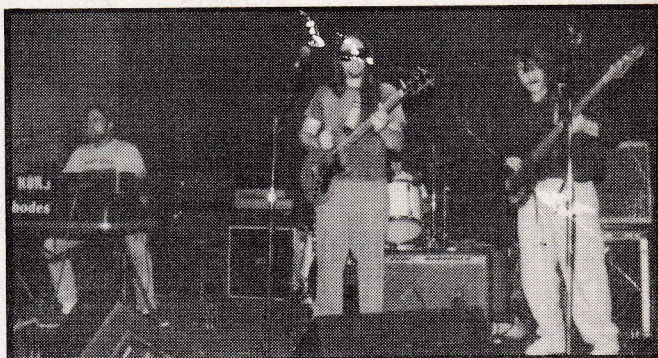
cut entitled, "The Ride."

Not to remained boxed in by performing only the new songs off of their six song self-titled CD, the band mixed in material off of their demo cassette. one such track was a jam-laden version of "Pizza Guy" that showcased great bass work by Johnny "Gunns." Of course, what would be a "Menzel" show without a visit from



Brian Gunning & John Gunzenhauser

band friend and jazzman, Hassan. The local saxophone player joined the boys for a stirring rendition of Herbie Hancock's "Chameleon" which also provided a great vehicle for Tim's keyboard work. The evening was drawn to an end with the ever popular, unexplainable (unless of course, you've been there) song, "Whippit Tank" and the intricate "Nice Sneakers-Maine" combo.



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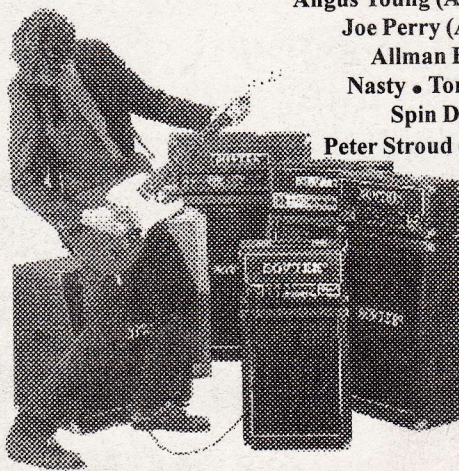
Joe Perry (Aerosmith)

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NOVEMBER 1995

IN-TUNE

PAGE 15

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(Before National Tour)

November 24th

Crilley's November-December Entertainment Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games						
12 9-11pm Happy Hour	13 G.L. & The Front 9 Peice Horn Band 9-11 Happy Hour NO COVER	14 9-11pm Happy Hour	15 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	16 9-11pm Happy Hour	17 <i>sunstream</i>	18 TBA
19 9-11pm Happy Hour	20 G.L. & The Front 9 Peice Horn Band 9-11 Happy Hour NO COVER	21 9-11pm Happy Hour	22 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	23 9-11pm Happy Hour	24 ^{3 Band Show} POETS & SLAVES RED-HEADED STEP CHILDREN (formerly Banshee) JC's Taxi	25 FUNNY BONE
26 9-11pm Happy Hour	27 G.L. & The Front 9 Peice Horn Band 9-11 Happy Hour NO COVER	28 9-11pm Happy Hour	29 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	30 9-11pm Happy Hour	1 DOUBLE BARREL	2 TBA
3 9-11pm Happy Hour	4 G.L. & The Front 9 Peice Horn Band 9-11 Happy Hour NO COVER	5 9-11pm Happy Hour	6 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	7 9-11pm Happy Hour	8 WINDHEW PANE	9 TBA

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C.D. REVIEWS



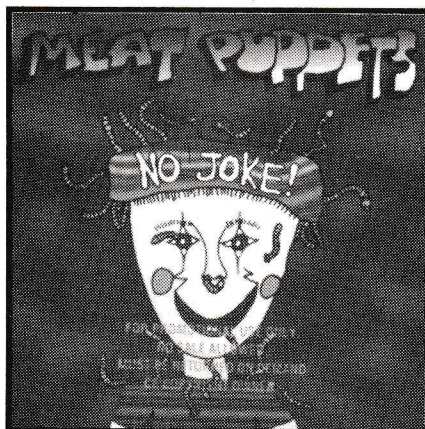
THE FABULOUS MENZEL BROTHERS BAND
Artist: The Fabulous Menzel Brothers
Label: Self-Released
By Bill Bengle

Another group from Southern New Jersey making a musical mark are the Menzel Brothers. Twins Tim and John, former principal players in local staple band Zeke's Choice, along with the rhythm section of Brian Gunning on drums and John "Gunns" Gunzenhauser on the bass deliver a firm and bracing, albeit brief, glimpse into the distinctive musical stew they've been brewing for just over a year now with their latest demo release.

Intricately laced with influences too numerous and varied to list the music falls on the bluesier side of a Captain Beefhart/Frank Zappa vibe, a slightly stiff-in-the-hips whiteboy funk that holds more than a few surprises, "The Ride" and "Future, Man" being prime examples. These tunes are a perfect and propellant vehicle to allow the Menzels to do what they do best—tell stories. John's, represented on this disc only by "Tried To Give Up Smoking," lean toward the humor of everyday life while Tim's tales tend to be more surreal and heady as "Inca Mayan" will show. Gunzenhauser's hypnotic instrumental takes on a different direction offering a musical description of a moment of calm clarity in what must be an otherwise hectic day. As for the other instrumental, "The Guy With The F*cked Up Hair," you can make up your own mind.

The quality of a recording, especially one for CD, can make all the difference in the world. Knowing this the Menzels chose to work with engineer Bob Both, veteran of many a session with James Brown, at Twain Recording. The efforts paid off, making this both a musically interesting and sonically pleasurable outing well worth giving a listen to.

For Menzel Brothers discs or info. call 609-748-1162

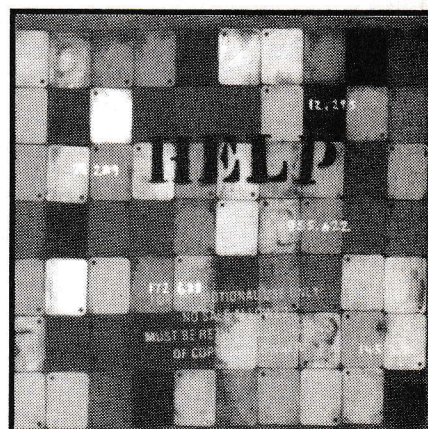


NO JOKE!
Artist: Meat Puppets
Label: London Records
By Bill Bengle

Throughout their sixteen year career the Meat Puppets have invariably tended to follow up their hardest and loudest efforts with a calmer and steadier album highlighting their impressive songwriting abilities. Such was the case with "Meat Puppets II," which followed their self-titled debut and foreshadowed the amazing strides they would make over the next decade. So, too, was the case with "Mirage," released close on the heels of their finest work, 1987's "Huevos," and "Up On The Sun" which came after "Out My Way" as well as their "major" label debut "Forbidden Places" which followed up their swan song for SST records "Monsters." Now, true to form, the Puppets have released "No Joke!" which makes for a perfect "yang" to the "yin" of 1993's radio breakthrough release "Too High To Die" which earned them a measure of very overdue attention and respect.

As it turns out "No Joke!" is a fine example of this band's "other side" allowing country-western and bayou influences such as Marty Robbins, Hank Williams, and John Fogerty, which have long been the foundation of the Meat Puppets' unique psychedelic/punk "Death Pound" sound. Of course you wouldn't know it from the current single, "Scum," a classic MP's pounder replete with a self-effacing lyrical bent. The remaining cuts, once again produced by The Butthole Surfers' guitarist Paul Leary, are musically varied and rewarding, and lean heavily on acoustic guitar flavors and the Kirkwood brothers' ever improving vocal harmonies propelling penetrating and surreal lyrics. "Taste Of The Sun" and "Eyeball" are fine examples of this, as are bassist Cris' contributions, "Cobbler" and "Inflatable", which are two of his finest compositions. The ballad "Vampires" is quite simply as country as you can get. They even get downright (dare I say it?) *Beatle-esque* with "Head" which is anchored by bowed cello and avant garde piano licks!

Even though I've known the Meat Puppets are no joke for years (City Gardens, Trenton-July '88. Greatest rock & roll concert ever!) I hope this album proves this to the rest of you.



Help-A Benefit For WARCHILD
Artist: Various Artists
Label: Go! Discs/London Records
By Bill Bengle

"Real good music for a real good cause." This may seem a bit cliché but it is really the only way to describe this varied collection of tunes recorded by a group of England's biggest names and newest faces in the tradition of the '80's Band-Aid movement. It took less than a week from its conception on Monday Sept. 4th until the album hit the shelves on Saturday Sept. 10th before it entered the UK charts at #1 raising nearly \$3million in its first four days of release for the War Child charity, a group striving to provide food, medical services and other relief for the children suffering through the turmoil and conflict in Bosnia.

All twenty songs on this disc were recorded in one day as the bands, many of them working from dawn 'til dusk, heeded the call from Tony Crean and Andy MacDonald of Go!Discs. The result is a group of songs, original and covers, some timely and some wildly uncharacteristic. Representing the bigger names Paul Weller came together with Noel Gallagher and Paul McCartney for a rendition of the Beatles "Come Together," Sinéad O'Connor re-does the 1967 hit "Ode to Billy Joe," Oasis gets together with actor Johnny Depp on lead guitar for the classic "Fade Away," Brian Eno worked with Massive Attack to re-record their "Karmacoma" hit turning into "Fake The Aroma" using traditional instruments, and the Charlatans worked with the Chemical Brothers on "Time For Livin'." Newer bands included Radiohead's "Lucky," Portishead with "Air," and Manic Street Preachers with a stranger than strange "Raindrops Keep Falling On My Head." Ultra-political folk rockers The Levellers cover an old Rev. Hammer cut "Searchlights" while techno heads Orbital offer a track based on samples of Bosnia reports from the nightly news called "Adnan." Terrorvision come up with the most off kilter named cut of the album with "Tom Petty Loves Veruca Salt."

With liner notes provided by former Nirvana bassist Krist Novoselic, himself of slavic extraction, this album is now looking for support from the U.S. now having released it on the London label. Hopefully we in the States can do just as much to help ease the suffering of the innocent victims of a century of warfare.

C.D. REVIEWS



DISCO VOLANTE

Artist: Mr. Bungle
Label: Warner Brothers
By: Bill Bungle

Yes! The most challenging, rewarding, and seriously deranged band since the Residents has returned offering album number two with which to tickle your inner ears and inner selves. The proverbial cat has been sprung from its bag during the interim between this album and the last, and vocalist (and sometime Faith No More frontman) Mike Patton no longer tries to keep his involvement in Mr. Bungle a secret, though guitarist (and FNM pinch hitter) Trey Spruance is sporting the nom de plume of 'Uncooked Meat Prior To State Vector Collapse' this time around. With all elaborate gags aside even a cursory listen to "Disco Volante" will show where most of Patton and Spruance's energies have been spent, especially when compared to FNM's halfhearted "King For A Day, Fool For A Lifetime" effort earlier this year.

Most importantly Mr. Bungle have wisely chosen to move forward musically. Rather than offering a rerun of their 1993 debut, now a veritable cult classic, they have instead covered strange new territories with their unique blend of heavy metal, jazz fusion, and psychedelic insanity while managing to retain the spirit and sound they had established. "Disco Volante" finds less emphasis on the brass horns and samples prevalent on "Mr. Bungle" and offers the more woody, earthy tones of clarinets and reeds married to a bedrock of exotic, reverbed organs and understated guitar. This is heard most on instrumentals "Chemical Marriage," "Ma Meeshka Mow Skwoz" and in the patchwork segues that bridge "songs" such as "Phlegmatics" and "After School Special" with the more exotic experiments such as "Desert Search For Techno Allah". Mr. Bungle stretch out their pioneering mettle with "The Bends," a musical interpretation of a drowning in ten parts, including a duet written for guitar and oxygen tank, as well as "Violenzia Domestica" which opens with the sound of a knife being sharpened (O.J. on the brain perhaps?). Patton's lyrics are, of course, nothing short of absurdly disturbing as "Everyone I went To High School With Is Dead" will clearly demonstrate.

This album is definitely not (and I repeat *not*) for the timid or casual listener at all. But, if you are one to take the time and care to actually *listen*, with an open mind, this album will pay off the cost of purchase a hundred fold, indeed.



VIOLENT FEMMES

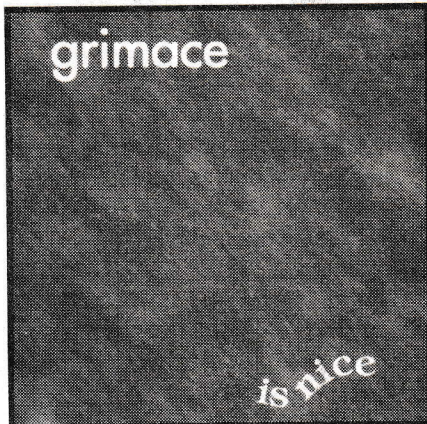
Artist: Violent Femmes
Label: Slash Records
By: Bill Bungle

There are very few bands who have attained relative success on their own terms. Fewer still are those bands who have done this while forging a collective sound so unique that it has become unmistakably attached to that band alone while managing to keep the music fresh and vibrant over the course of more than fifteen years. In this the Violent Femmes stand apart from 99% of all other bands and, of course, their 1982 self titled debut album was the proverbial "shot heard 'round the world" that would herald the coming of this influential and eclectic group.

Having sprung up from a thriving underground scene in Milwaukee, Wis. during the "downtime" between Punk Rock's transformation into the mainstream novelty known as New Wave, and the ascendancy of the more serious hard-core underground the Femmes were a breath of fresh air sorely needed. Playing often, wherever they could; coffee houses, parties, and open-mic nights, often without any amplification at all, helped them design and define their unique sound and made them a natural for Warner Brothers' emerging sub-label Slash Records.

The music on "Violent Femmes" is a genre crossing mix of folk, country, full on rock & roll, and many others, with an underpinning punk ethic that's unmistakable. The music is propelled by bassist/multi-instrumentalist Brian Ritchie whose pioneering use of the acoustic bass guitar, unheard of then but now de rigueur in the Unplugged age, lent heavily to the Femmes unique sound. Ritchie easily pulls the tunes into a world inhabited by Sun Ra, Miles, and Jimi while Gordon Gano's whiney, nasally vocals and the subtle twang of his guitar, sounding somehow out of place and yet perfectly suited, give the songs shape and Victor Delorenzo's minimalist drumming keeps them on track. Gano's use of the eternal themes of teen angst, alienation, and sexual frustration have become nearly anthemic, as have all the songs on this album, for three generations of fans through the eternal openers "Blister In The Sun" and "Kiss Off," as well as "Add It Up." "Please Don't Go" strays into an angular reggae groove, "Confessions" a spooky Tom Waits like drawl, the free jazz section from "To The Kill" is enough to make an Ornette Coleman fan raise an eyebrow, and the unique xylophone riffing on "Gone Daddy Gone" disguises its roots (it was written by Willie Dixon).

The addition of a pair of bonus tracks, "Ugly" and "Gimmie The Car," for the CD release do completely kill the flow of the original album, which closed perfectly with the fading strains of the ballad "Good Feeling." But, you can always program the old CD player to keep it authentic.



is nice

Artist: Grimace
Label: Self-Released
By: Chewy

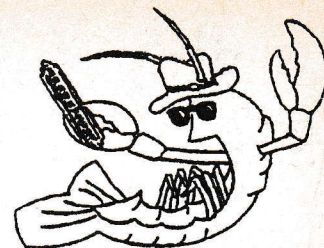
Grimace is the result of a collective effort by Jason Goodwin (Guitar, Vocals), Michael Newman (Bass, Vocals) and Dave Burger (Drums). Viewing music as a "form of individual expression" and holding steadfast to the belief that creating original music is "pure and instinctive," the trio has embarked upon its first self-produced release: "is nice."

From the very first note of the disc's opening track one is instantly drawn into a "Pink Floyd" comparison but a few measures later, an introduction to the bass line proves that this band is totally original. The first cut is entitled "House" and the music floats along on an even space-rock tempo with an occasional blast of wha-wha work and expressive guitar. Next up on this mini-disc is the track "Macaviak," a jamming spectrum of music accompanied by an interesting set of story-telling lyrics. Taking a turn towards the slower side of things, "Biscante Suites" rolls the listener through a musical landscape that proves the prowess of the band's ability. Add poetic words such as, "Cancel out the other side, if the people look too dead, grab an end, put the pencil tip to bed" and the creativity becomes apparent. Rounding out the release is the melodic "Artificial Finger," clocking in at 9:21 this tune provides a perfect vehicle to showcase the band's musicianship.

Though "is nice" only contains four songs, the lengths of the tunes add up to an ample amount of listening pleasure. The music is tight, yet freeform and very well executed. The vocals could use some brushing up but this release still stands strong considering it is a self-produced package. Speaking of package, don't forget to check out the colorful artwork from local artist-at-large, Pete Marshall. As far as demo releases go, this one is well worth picking up at your neighborhood record store or check it out at one of the band's shows.

THE BLUE WAVE

By Ron Stinson



Welcome to the Blue Wave! Last month was a great month for the blues and some good parties! I had the Halloween spirit and attended the 6th Hi-land Egg Farm Halloween Festival. It featured the up-tempo blues of TOO BAD JIM. Attendance was very good with about 200 people, and 60 campers! The band was very tight, with Sty on guitar, and Pat on bass and vocals, they kept the barn full at all times with costumed dancers and many Hob- Goblins! This year the band played later than most years, and after they finished, many people stayed and retreated to the big bon fire where there was an acoustic tent set up on the side. This attracted many musicians after the band stopped playing, and developed into a great jam session. All in all, this was one Hell of a party! Thanks to Nancy, Jerry, Ed and many others who put this party together! I 'm looking forward to the Summer Fling in June of 96!

OK, so what's going on this month? Plenty! First, On November 10, at 7:30 P.M. at the APPEL FARM ARTS and MUSIC CENTER located at 457 Shirley Road in Elmer, N.J., award winning blues performer GUY DAVIS will be featured in concert along with CHRIS SMITHER on a double billing worth attending! Guy Davis will be premiering his new CD release, STOMP DOWN RIDER. Originally from New Orleans, he developed his song writing skills in Boston, and he combines country with acoustic blues. Chris Smither is another great singer-songwriter and folk-blues guitarists. He has currently six albums that he has released and in 1993 he won the National association of Independent Record Distributor's "Best Folk Recording of the Year" award for his hit, "Happier Blue". For more information and tickets call 1-800-394 -1211. Seating is limited so call early! Tickets are \$15.00 in advance and \$17.50 at the door.

Locally, A lot of changes with some of our favorite blues bands! Mo's Better Blues have lost a fine rhythm guitar and slide guitar player, John Cline, to another job in New Hampshire. He will be missed! The band has also replaced their bass player with Ben, "BENNY G" Goldstein, formally of the Danny Eyer Blues Band. Still, Maureen Henry and Richard Riccardi will keep this fine band on the same track as before but look for a tighter and better Mo's! They will bring their show to The Barn in Smithville on November 17 and 22. Also, they will perform on December 1 and on the 16th!

Another flash of news is the loss of "Benny G" from the Danny Eyer Blues Band. He will be replaced by Mike Morano, formally from Rough House. Also the band will be called The

Danny Eyer Band. Danny also will be forming another band called Rebel Roosters. This band will take up where the Tone Bombs left off! It will combine Blues, Country and Southern Rock! Look for Rebel Roosters at the Black Cat in Absecon and check out the Danny Eyer Band at Fat Jacks in Vineland and at The Barn in Smithville.

Well this is a Wrap! If you have any Blues News please call In Tune at 485-0057. You can leave a message for The Blue Wave! Just remember, "NO BLUES IS BAD NEWS and Stay IN TUNE!" SEE YA!



Seen here, TOO BAD JIM with Mark Fisher sitting in on guitar, at the 6th Annual Egg Fest Halloween Bash.

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the BOTTOM LINE

by BRUCE PIKE



READING ON THE GIG (Part Four)

In last month's sample chord chart, we got as far as looking ahead to the tonic or root note in the third measure of our example:

Swing

Chord chart for Swing tempo, showing notes on a five-line staff:

Measure 1: Cma7 (C4, E4, G4, Bb4)
Measure 2: Dm7 (D4, F4, Ab4, C5)
Measure 3: Ebm7 (Eb4, Gb4, Bb4, D5)
Measure 4: Em7 (E4, G4, Bb4, C5)

Measure 5: A7 (A3, C4, E4, G4)
Measure 6: Bdim7 (B3, D4, F4, Ab4)
Measure 7: Cdim7 (C4, Eb4, Gb4, Bb4)
Measure 8: C#dim7 (C#4, E4, Gb4, Bb4)

Since we've already established that we want to play the notes E, D, B, and G one note per beat, we then move to measure three, where to continue, it would be a good idea to play an A note to continue our relatively smooth walking line. You'll notice that the next beat is also still covered by the A7 chord. We could play another A note, or the fifth, which would be an E note. However, notice that the next chord in the chart is a Bdim7. If you'll recall, I pointed out that in a sense, these types of chords are better thought of as having a "tonal center" rather than a root. In this case, the tonal center is the flatted third (b3) which is the D note. So now we have two choices. The first is follow the original A note with a Bb, then on to B followed by a C and a C#. The second sequence you can try is the A to an E, down to D then C and then C#. In various circumstances, I might opt for either one, or a combination of both. What you're comfortable playing in this situation is going to be strictly a matter of exactly how consonant you wish to be.

The important point here is that if you know chords, chord construction and scales, you're going to find that nearly any chord chart will become very easy to negotiate. Keep at it. I assure you that it's worth the trouble. See you next time.

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SAT. NOV 25 - Floyd Hunter Band
FRI. DEC 1 - Too Bad Jim
SAT. DEC 2 - Roadside Louie
FRI. DEC 8 - Mo's Better Blues
SAT. DEC 9 - Blues Affair
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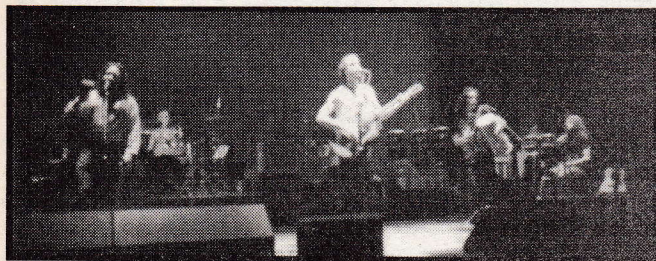
RUSTED ROOT *with* BONE PONY

The State Theatre, New Brunswick, NJ, Oct. 11th, 1995

By Bill Benge

Pittsburgh. A cold and grey industrial city on the edge of the American heartland. Certainly an obvious place for the birth of a rock & roll band, but a much less obvious spot for the beginnings of a 7 piece outfit, over half of which is made up of percussionists, with no lead guitarist and a predilection for African and Brazilian rhythms infecting their upbeat and danceable grooves. Still, the Three Rivers area was where this group of Penn. State hippies got their off-campus toe hold slowly building a ravenous fan base hungry for something more than three chords and a distortion box. By the time they had nailed the headlining second stage spot on the H.O.R.D.E. '94 Tour, including a huge turnout in Philadelphia, their popularity had begun to spread nation wide. This was furthered by their major label debut on Mercury Records, "When I Woke," which has outsold any expectations and brought about the re-release of their earlier independent release "Cruel Sun." A seemingly overnight success, which is well deserved.

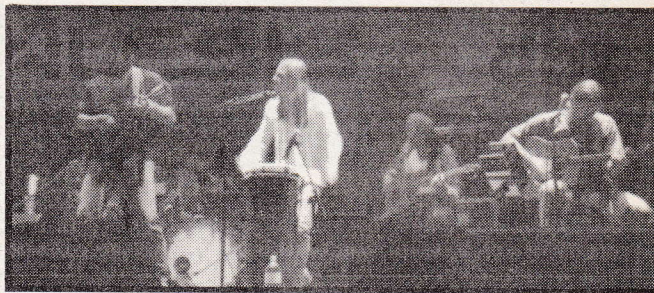
After an equally well deserved rest following last year's whirlwind of recording and appearances, which included a headlining theatre tour, a tour with the Allman Brother's Band and an appearance at Three River's Stadium in their hometown



of Pittsburgh opening for The Grateful Dead, **Rusted Root** have returned to the road as a preview toward their next recording which should be out sometime in early 1996. New Jersey was fortunate enough to be chosen as the sight of the opening night of this tour, The State Theatre the venue where all the excitement of this return would explode.

Returning in some way the favor done for them Rusted Root brought an equally

unique band, **Bone Pony**, along with them to open the show. This Texas quintet



Photos by Chewy

was quite impressive as it played selections from their Capitol release "Stomp Revival." Their album's title is completely defining, their foot stamping acoustic guitar/mandolin based songs roved through a variety of southwestern prairie and Louisiana bayou type modes. The crowd showed quite a bit of enthusiasm for Bone Pony's music even though radio programmers from the Northeast might not be. The only drawback to this band would have to be the ridiculous posturing of the lead singer and his very generic vocal qualities, quite a distraction.

Bone Pony had the crowd so well warmed up and ready to dance that by the time Rusted Root hit the stage everyone was on their feet ready to wiggle and writhe. Now, while re's music comes across well on their albums, live the band's music washes over you like a tidal wave of sound. The myriad of percussion instruments mixed with the driving bass on songs like "Ecstasy" and "Laugh As The Sun" made it almost impossible not to move. This wall of sound only let up during more tender beginning passages of "Cruel Sun" only to build up once again for another powerful crescendo. Newer songs were also thrown in here and there, obviously being road tested before being committed to tape. While the lengthy set was satisfyingly worth the cost of admission the music became a bit redundant after the first 45 minutes, or so, having no real focusing lead instruments like, say, Santana. Seeing this band in concert is a worthwhile undertaking though shorter sets may be better suited for them, for now.

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GUITAR TIPS

by Ernie Trionfo

I'm sitting in a doctor's office in the middle, of Philadelphia. It's raining, and by all indications, I'm going to be here awhile. Considering that there are no dancers, no bars and no video games in this waiting room, I suppose my best bet for passing the time is to write this column.

With this in mind, let's talk about dropped tuning. (No, that doesn't mean to let your guitar hit the floor and then play it.) Essentially, dropped tuning refers to tuning the strings one half to one whole step lower than standard. There are several reasons guitarists do this. In a guitar oriented band, this tuning allows the fullness of open string chords while bringing the vocal range down. Also, with the looser tuning, a player can use heavier gauge, fuller sounding strings and still have enough flexibility to bend notes. (A favorite trick of Stevie Ray Vaughan, among others.)

The thing to remember with this technique is that in most cases, you can't just loosen your strings and play. The lower tuning puts less stress on the neck and that can result in a backward bow. If you have a floating tremolo, it will pull back and go way out of whack. In any case, your intonation will need some adjustment - especially if you change the gauge of your strings. If you're handy with guitars, you can make the necessary adjustments yourself. Otherwise, it's a fairly simple setup at most repair shops.

Meanwhile, always remember the most important part of this article - if you're sitting in a waiting room in downtown Philadelphia on a rainy dismal day, bring a Gameboy. Or better yet, a dancer.

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- 25 Black Cat

DEC

- 15 Black Cat
- 16 Black Cat
- 22 Uncle Mike's Country Pine Inn
- 23 Uncle Mike's Country Pine Inn



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NOV

- 17 Middle East, Philly (Record Release Party)
- 25 The Firenze, Philly

DEC

- 16 The Barbary, Philly

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NOV

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NOV

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DEC

1 La Costa

8 Brownies Lodge, Bargaintown

9 Brownies Lodge

15 La Costa

16 Schooners

Catnip
Jones

NOV

16 The High Point Inn, Absecon

22 Pitney Tavern, Galloway Township

30 The High Point Inn

DEC

20 Piney Tavern

27 Piney Tavern



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NOV

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24 The Gateway, LBI

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15 Brownies Lodge

16 Brownies Lodge

22 The Barn, Smithville

31 Fat Jack's BBQ & Blues

Paul
Toz

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Every Sun. Uncle Mike's Country Pine
Inn, Mays Landing (8pm-midnight)

drivin' n' cryin'

MIDDLE EAST, PHILADELPHIA PA.

10/6/95

by JIM SANTORA JR.

A room full of *drivin' n' cryin'* fans packed the third floor of The Middle East in Philadelphia, for the return of Atlanta Georgia's finest band in over four years. *drivin' n' cryin'* is currently on tour in support of their sixth release, "Wrapped In Sky." It was a chance to get reacquainted with their old fans.

Opening the evening was a band called Moonpools and Caterpillars, who have a new disc on Elektra. Their sound was remotely familiar to Letters to Cleo and an upper-beat version of The Cranberries. They were a very exciting young band and look to be very promising. If their disc is anything like their live show, they are going to be a hot item in the long run.

At 11:15, *drivin' n' cryin'* took the stage, Opening with "Underground Umbrella," from their new disc. The trio brought back the sound of their early days and showed no signs of missing guitarist Buren Fowler from their lineup. After performing "Light," guitarist/vocalist Kevn Kinney asked one of the crew members to get a large piece of cardboard and a marker from the back. When the person returned, Kevn asked the crowd "I'm gonna pass this sheet around so you can request your favorite song." From the looks of the people who got a hold of the cardboard, they didn't appear to have a problem picking out songs. By the time the sheet got to the other side of the room, there wasn't much room to write your first name, much less a dnc song title. Kinney then asked, "So what do you wanna here?" The audience began to yell out requests. The trio finally chose "Honeysuckle Blue." With Kinney, now taking the roll of lone guitarist, proved to the audience that he too could handle the lead guitar duties.

The band continued to move on. Weaving back and forth through "The Indian Song," "Around the Block Again," "Ain't It Strange" and "With the People." *drivin' n' cryin'* is not a flashy band that jumps around on stage. Kinney, with his hair in his eyes strictly lets his words be his stage presence. Bassist Tim Neilsen would occasionally flip his hair from side to side, while drummer Jeff Sullivan moved along from side to side as if he and the drum were one. After the acoustic numbers, they kicked into "The Innocent." This track is the loudest track that was witnessed during the evening, and was followed by "Pura Vida," which seemed louder than the live version. Kinney then strapped on a harmonica for the next number "Right Side of Town." Before the start of the song, Kinney said, "This has been a real strange tour for us. We've played shopping malls (a few other comments that were not clear) and now, a Mediterranean restaurant. The trio then played a much bluesier version of "Smoke" then ripped into "Silence Of Me," then slowing into the haunting "Wrapped In Sky."

The remainder of the evening featured the acoustic side of dnc. This is where the band is in their best element. Beginning with "Telling Stories," they did some incredible acoustic versions of "Fly Me Courageous," "Check Your Tears at the Door." Kinney then announced with "Let's Go Dancing," that it would be the last song of the evening. "Tip your bar, tip your friends" said Kinney, and thanked everyone for coming out.

At the end of the show, I spoke to drummer Jeff Sullivan. After congratulating him on a great show, Sullivan apologized. I was puzzled as to why, but he went on to explain that they really didn't give the crowd the show they deserved. However, he said that *drivin'*

n' cryin' will be back and hopefully will draw some new fans. Despite Sullivan's comments, based on the response of the audience, they saw a great show from the greatest storytelling band in America.

Interview with Drummer Jeff Sullivan

For many of you reading this interview, this may be the first time you have ever heard of *drivin' n' cryin'*. What you may not know, is that this Atlanta trio (guitarist/vocalist Kevn Kinney, bassist Tim Neilsen and drummer Jeff Sullivan) has been putting out some great music for ten years. There most notable disc was 1990's "Fly Me Courageous," which gave them some MTV airplay with the title track and "Build A Fire." Before covering the 10/6/95 show at the Middle East, I spoke with drummer Jeff Sullivan. This was not just an interview, but a chance for a fan of the band's music to just talk to one of it's members. With Jeff, it was about the bands sixth release "Wrapped In Sky," his fondness of R.E.M., the decision to return to a three piece, and his pre *drivin'* days with what would become the Black Crowes. While the interview goes on, Jeff continues to stare at his computer he has taken with him. This is his link to many *drivin'* fans on the internet. After some chat about the interviewer being a dnc auto club member, the interview begins.



IT: Let me start by saying that with each record up to "Smoke," *drivin' n' cryin'* has become louder and heavier. Now with the band letting go of guitarist Buren Fowler, the band has gone back to the acoustic sound of earlier releases. What brought these changes to turnabout?

JS: What happened was that we did "Fly Me Courageous," and went out and did our loud material outside of the south. We got used to playing loudly. We've been playing acoustically since 1986, but we do all sorts of styles. However, we got into playing our songs in a loud form. When we picked up Buren during the R.E.M. tour (1988), we thought he would be like Peter Buck. He turned out to be more like Steve Vai. When we did "Smoke," it was like we were trying too hard and trying to be the loudest band in the planet. We decided that Buren was not the right guitarist for the band and that Kevn accept the role of playing guitar. Then we did "Wrapped In Sky," which is more like ourselves.

IT: I just reviewed "Wrapped In Sky." One thing I mentioned was that the material on this disc sounds more like material from "Whisper Tames The Lion" and Kevn's acoustic "Macdougall Blues." What do you think of the final results?

JS: That's what I think "Wrapped In Sky" is. We we're trying to discover who we are and we didn't want to sound like any other band. We wanted to have our own personality. Which meant Kevn had to get back to storytelling. So we're back to the three piece which we haven't been in eight or nine years. So it's old, but it's new and exciting.

IT: So it's like this four piece was all right, but let's get back to the old way?

JS: I don't think we're going to be the next Veruca Salt or Bush. We're not fashionable. We admire people like Neil Young. He ventures into different styles and that's what we are.

IT: I believe that's what separates this band from others. That despite the progression the band has taken, each track is different, yet it's *drivin' n' cryin'*. Where with others, it's the

same song or sounds over and over.

JS: And that's what's popular now. That's what MTV picks up and they get the press. drivin' n' cryin' has never had the spotlight on them. Instead, we have had a long career. That way, we can make music be our lives.

IT: With the song "Telling Stories," do you feel that this track has become a theme song about the band?

JS: I think so. In drivin' n' cryin' there has been a lot of growing up. That's what the song is about. Looking at the world around you. I think we have finally gotten to the point where we can stand up on our own two feet, and that's what this record is about. I think if you worry about too much airplay, then you start to write music like Bush, or wait, no, Green Day. That's why a man like Neil Young can still be around for 25 years and do whatever he wants. That's the path we're on.

IT: Did that kind of situation (airplay, videos, etc.) happen during the success of "Fly Me Courageous?"

JS: A little bit. I think it was due to being ignored by the record company (Island) and not being sure what kind of band they wanted us to be.

IT: Is it true that all of the material from "Smoke" has been scraped on tour?

JS: Well, Kevn had a lot of personal problems. So he doesn't want to into that area again.

IT: Before drivin' n' cryin', you were a member of Mr. Crowes Garden, which would later become the Black Crowes. Can you tell me what that was like?

JS: I was in a band in high school called The Deciples. Chris and Rich Robinson saw me play at a punk show and asked me to play for them. I was with them for a year before joining drivin' n' cryin'. When I was in Mr. Crowes Garden, we sounded more like R.E.M.. Our shows consisted of playing a Game Theory song. We played a Three O' Clock song. They weren't the blues' traditionalists that they claim. I mean, Rich Robinson had an Echo & the Bunnymen poster on his bedroom wall.

IT: What was it like touring with R.E.M. during the Green tour in 1988?

JS: That was one of the highlights of my career. That is a band I can't say enough good things about. They're all very nice guys and a great inspiration. They make excellent music and we have taken a lot of their example.

IT: drivin' n' cryin' was mentioned in the R.E.M. book "Behind the Mask," by Jim Greer. It was quoted that; rather than continuing to play into the R.E.M. style to "a harder, rootsier path than the one frequented by their pals." Do you believe that statement?

JS: Sure we did it. I mean, Kevn wrote "Whiskey Soul Woman." We tried it, but we got back to the point that we want to go back. We just want to go back to the way we started.

IT: During the "Smoke" tour, you played with Cheap Trick?

JS: I loved playing with Cheap Trick. They we're totally fun. In fact, Rick Nielsen came by and got an 8x10 picture he wanted autographed so he could give to his son. He is in a band that plays some of our songs. They were totally nice. I spent some time with Bun E. Carlos talking drums. They were easy to approach.

IT: What were your major influences before joining drivin' n' cryin'?

JS: I was into a lot of paisley underground stuff, but I was also into punk bands like Dead Kennedys, Circle Jerks and Black Flag. I also went and saw the Church when they came to town, and Aztec Camera was a favorite of mine. Kevn was more of a Bob Dylan fan, Ramones and Patti Smith. He was into 70's punk where Tim, was into English punk like the Buzzcocks and the Sex Pistols.

IT: So with the three styles converging. You were more of an acoustic punk band?

JS: More like a folk punk and that's how we got our name. It was a folk singer, combined with a punk bass player and punk drummer.

IT: What's the band's response like in Europe?

JS: We did an acoustic tour that went well. People will love this record in Holland. Especially since we did some acoustic radio shows last time.

IT: I guess the good thing about drivin' n' cryin' is that you have never been labeled?

JS: Well, there are people out in San Francisco that think we're a glam rock band, and Joey Ramone still thinks we're a country act.



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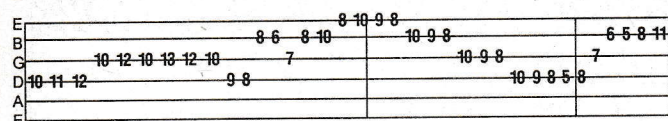
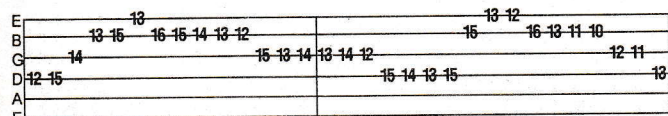
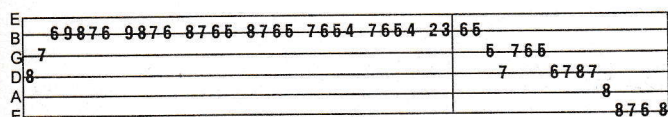
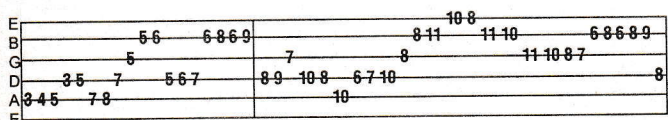
by Joseph Speel



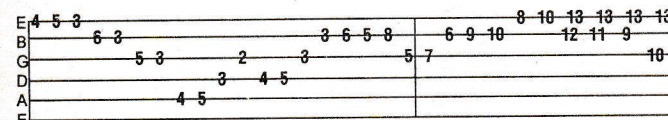
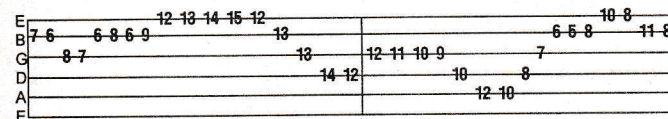
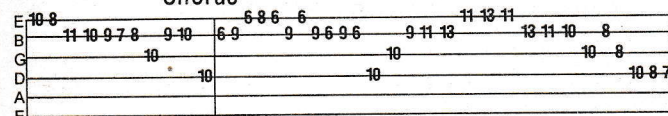
Wes Montgomery "Montgomery Funk"

This month's offering is the first & second chorus of Wes' solo from the tune "Montgomery Funk." Although Wes is known throughout jazzdom as the master of the octave solo, here he shows us his fabulous single note style. The chord progression is a standard jazz blues. The solo is primo! A tape is available of this lesson at Waves of Music, 612 8th St., Ocean City. Viva Wes!

Montgomery Funk



2nd Chorus



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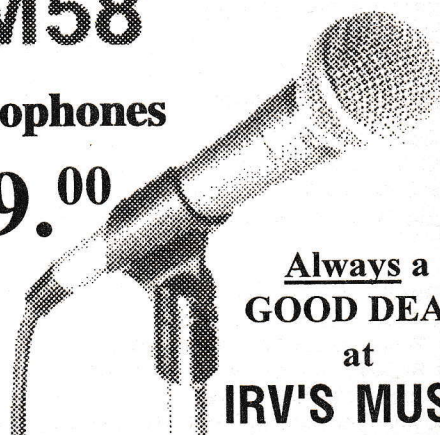
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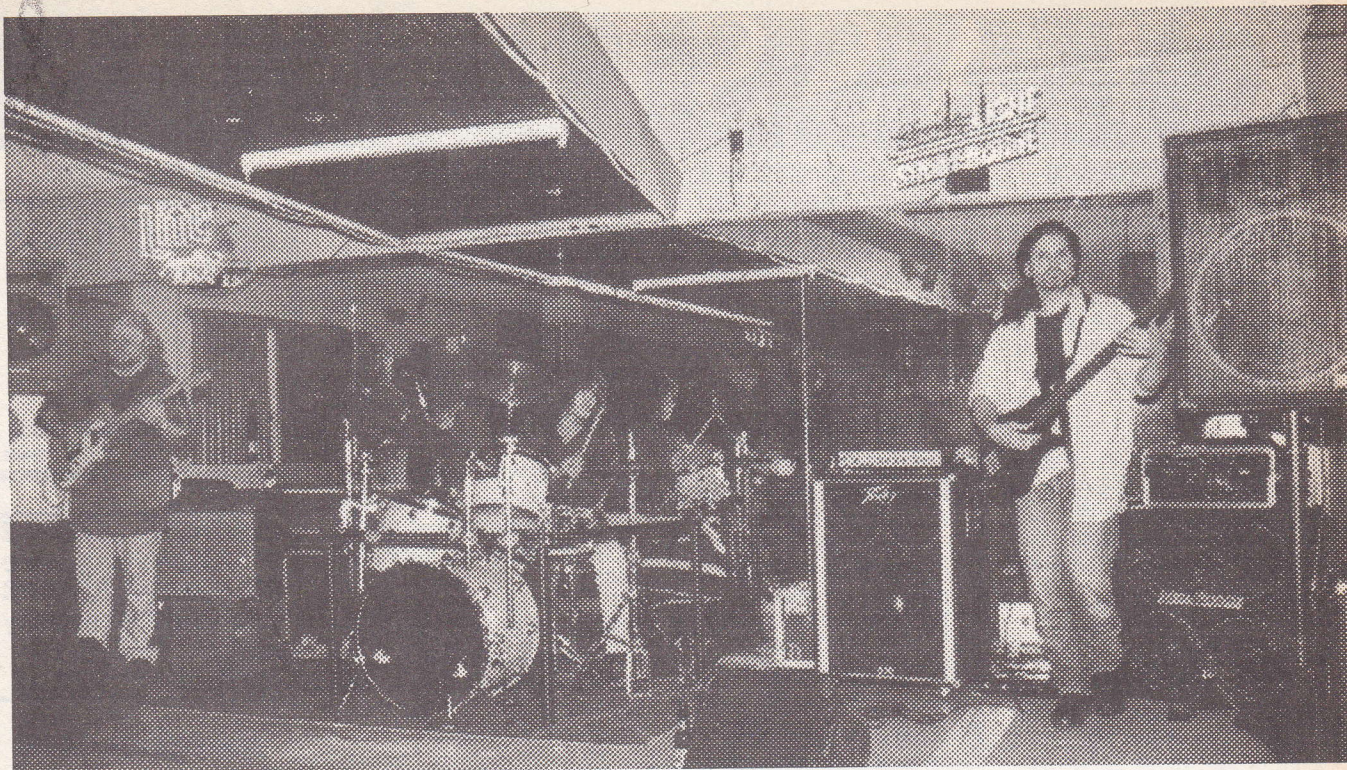


Photo by Ed Mason

Mike Morano, the newly appointed bassist for the Danny Eyer Band, can be seen along with guitarist and frontman Danny Eyer and skinsman Ronno at Tycoons in Hammonton every Wednesday night and at Fat Jack's in Vineland every Tuesday and Thursday night.

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PHISH

December 15th

7:30 pm

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LLOYD COLE/Ivy

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November 15th

November 17th

November 24th

November 30th

8:00 pm

8:00 pm

8:00 pm

7:30 pm

8:00 pm

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KING CRIMSON

SHENANDOAH

November 15th

November 18th

ELECTRIC FACTORY

COLLECTIVE SOUL/Wanderlust

BOY GEORGE/Eve Gallagher

CANDLEBOX/SPONGE/Catherine Wheel

ANTHRAX

November 16th

November 22nd

November 24th

November 28th

8:00 pm

8:00 pm

8:00 pm

8:00 pm

VALLEY FORGE MUSIC FAIR

DAVE BRUBECK/GERRY MULLIGAN/HERBIE MANN

MITZI GAYNOR

ROSEMARY CLOONEY

CHICAGO

BILLY RAY CYRUS

TEMPTATIONS

FRANKIE VALLI/Rita Rudner

BARBARA MANDRELL

KENNY ROGERS

November 15th

November 18th

November 19th

November 21st

November 24th

November 25th - 26th

December 3rd

December 8th

December 11th - 14th

PHILADELPHIA CIVIC CENTER

GREEN DAY/The Riverdales

WHITE ZOMBIE/THE RAMONES/Into Another

November 14th

December 13th

8:00 pm

7:30 pm

HERSHEY PARK ARENA

PHISH

December 1st

JC DOBBS

WALTER SALAS-HUMARA

November 18th

THE SILO

BADLEES

December 1st

SEPTEMBERS PLACE

THE WOLFE TONES

November 17th

GARDEN STATE PARK PAVILION

THE WOLFE TONES

November 18th

CAESARS

CHICAGO

JOHN TESH

TONY HANNA LEBANESE CONCERT

TONY BENNETT

November 24th - 26th

December 8th - 10th

December 16th

December 29th - 31st

TROP WORLD

VILLAGE PEOPLE

TONY ORLANDO

November 16th - 20th

December 29th - 31st

TRUMP PLAZA

DONNA SUMMER

CLINT HOLMES

November 24th - 26th

December 29th & 30th

TRUMP TAJ MAHAL

DIANA ROSS

BOBBY VINTON

November 17th - 19th

December 29th - 31st

SANDS

THE CHARLIE DANIELS BAND

November 17th - 18th

THE GRAND

FRANKIE VALLI AND THE FOUR SEASONS

LIZA MINELLI

November 24th - 26th

December 8th - 10th

RESORTS

HARRY BELAFONTE

December 29th & 30th

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November 24th

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NOVEMBER 1995

IN-TUNE

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